CENTRAL OKANAGAN PHOTOGRAPHIC SOCIETY

IMAGE EVALUATION GUIDE 2021-22

Updated: August 22, 2021

Table of Contents

1. IMAGE LEVELS (AKA "CATEGORIES")

For COPS evaluations in the Visual Pursuit Software, images categories are known as "levels". Here are the categories (levels) defined:

THEME	**TYPICAL SUBJECT MATTER**
Landscape	Cityscapes Natural Landscapes Pastoral Scenes
Nature	Nature Photography Wildlife Photography
People & Pets	Portraiture Glamour Environmental Pets or Domestic/Captive Animals
Open	When it just won't fit anywhere else
Monthly Challenge	A different theme for each evaluation night, meant to challenge your creativity.

Each month members will be allowed to enter 2 images into any of the regular categories and 2 images into the Monthly Challenge category for a possible total of 4 images per monthly evaluation.

The remainder of this document describes the criteria for various categories. **Some of the descriptions cover categories which will no longer appear as regular monthly categories but may appear as Monthly Challenges from time to time.**

1.1. MONTHLY CHALLENGE

Every month, members will be presented with a challenge theme – something that we believe will challenge your creativity. These themes typically cover a range of specific subject matter and/or photographic techniques and are often in concert with some of the education or field trips offered to members by the club.

Annually, about the time of the Annual General Meeting in May, club members will be asked for their input and ideas for "Monthly Challenge" themes for the following year. From that input, themes for the following year will be selected.

The actual subject matter of the "Monthly Challenge" themes for the year will be listed on the COPS web site (both in the club calendar and in the Monthly Evaluation Submission Dates and Categories document, with deadlines for submission) so that members can plan their shooting schedules accordingly.

The following special categories may be used as Monthly Challenges.

1.1.1. ARCHITECTURAL PHOTOGRAPHY

Architectural Photography is the capture of the design and construction of buildings and other structures [eg. bridges, towers, etc.] by man and machine, as well as the finished product. More broadly, it can include the total built environment, from a macro view of how a structure or structures integrate with the surroundings [the "cityscape"], to the micro level of architectural or construction details [shapes and patterns], including furnishings [interiors].

Some considerations for architectural photography:

- Has the purpose and/or character of the building or structure been captured?

- Including people, where appropriate, can provide a sense of life and scale. But in capturing a graphic image of design or style, this inclusion might provide a distraction from that purpose.

- Lighting can set the mood of an architectural image: drama, comfort, hardness, softness. Be sure to explore the possibilities.

- Shadows, strong lines, colour, repetition – all can add dimension.

- Reflections that show patterns or shapes, or reflect nearby structures, can add to the strength of the image.

- Tall structures usually call for vertical images, while low structures or cityscapes typically call for horizontal images.

- Use of perspective can add drama to the image.

- Features such as statues, carvings, windows, or doors can be subjects themselves, or can be used to show more of a structure's character.

Creative photographs typically convey a mood, a feeling, an emotion, a beautiful arrangement of elements. Some can be expressive and aesthetically pleasing, like a piece of visual music, so to speak. Others can be accessed through an emotional response to the shapes, lines, colours, and arrangements. And still others can be more challenging to understand, particularly if they are complex, or take an unorthodox approach.

Creative images, the awe-inspiring ones at least, are much more than a few mouse clicks in a software program. They can become very complex, intricate works of art that still maintain their roots in photography.

As a theme, it is very difficult to pin an exact definition on what constitutes an image that falls into the Creative category, other than to provide some broad guidelines for the main styles of Creative-themed images.

Abstract Photography: Abstract art uses the visual language of form, colour, and line to create a composition which exists independently of visual references to the real world.

The shapes and colours of Abstract images can not be interpreted in terms of identifying recognizable objects. Instead, they are interpreted by the ways the different elements of the image relate to each other and create a feeling or a mood in terms of visual design, often conveying a challenging message in terms of symbolism and suggestion.

Some Abstracts can be created with extreme macro (referred-to as "micro") photography, while others may be the result of drastic manipulations of mist, smoke, shadows, reflections, or other light phenomena. Still others may be the result of some extreme post-processing manipulations made to an ordinary photograph.

The key element of Abstract Photography is the use of photographic techniques (both at time of capture and through post-processing techniques) to convey mood, feeling, and emotion through shape, colour, form, repetition, and so forth.

Altered Reality Photography: Typically, Altered Reality is a journey that explores a subject in new and creative ways. Often it includes composites – combining elements of one or more photograph, with text and graphic elements, to create a new, meaningful image that does not exist in reality. Alternatively, it could be the exploration or interpretation of every day common-place objects in totally new, creative, and meaningful ways.

Typically, effects such as adding starbursts, over-sharpening, over-saturation, or swirl/blur effects do not in and of themselves constitute an Altered Reality image, unless they deliver a result that has some kind of meaning, impact, or aesthetic reason. Altered Reality images convey good ideas, good design, imagination, sensitivity, vision beyond the ordinary, and a certain degree of honesty and integrity.

Filters Gone Wild: Other forms of Creative photographs may involve the use of filters and brushes, in software such as Photoshop or Painter, to create images that replicate actual art work – pencil sketches, oil or watercolour paintings, pastels, and the like.

Again, this style involves more than a few mouse clicks, or the use of an "auto paint" feature, to achieve an aesthetically pleasing and tasteful artistic rendition. As well, the use of these techniques, and the style of the artwork, must suit the subject matter.

SPECIAL NOTE REGARDING CAPA CREATIVE ALTERED REALITY PHOTOGRAPHY COMPETITIONS

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Creative Altered Reality Photography for Competition, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope of Competition

This competition promotes the manipulation of photograph(s) to create a fictional or conceptual image or photographic art. Primarily, altered reality is changing a normal photo in a creative way. The photographer can be creative by using of lines, form and colour, expressing ideas or feelings in a non-traditional style.

The original photograph must be predominant in the final photo. Manipulation can be in-camera, post-processing or a combination thereof.

Images that are created totally electronically with no photographic origin are prohibited.

Open Theme – image can be: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc…

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. This includes combining multiple images and elements in a final image. However, all components of the final image must have been taken by the entrant.

Images that are created totally electronically with no photographic origin are prohibited from this competition.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '**wow**' factor.

Documentary photography is all about capturing reality – what is happening, where it's happening, when it's happening, and who's involved. It includes such themes as news, sports, events, action, travel, street, and even photojournalism. Typically, it is related to human endeavours, which distinguishes it from Nature photography.

Some considerations for documentary photography:

- Typically, this captures the "as-is" state of the subject. **Minimal post-processing is involved.** The idea is to report on reality without embellishment.

- Creativity is typically represented by the approach or the point of view taken by the photographer at the moment of capture – is it a "standard" image that any passer-by can grab, or does it present an interesting or unique perspective on the subject?

- Photographic techniques, such as panning, slow (or fast) shutter speed, and effective use of depth of field, can play a strong part in the impact of the image.

- Does it tell a story about the location, the event, or the people involved?

- Does it convey a mood or evoke an emotion?

SPECIAL NOTE REGARDING CAPA PHOTOJOURNALISM COMPETITIONS

Photojournalism is a specific form of documentary photography. COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Photojournalistic Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope

Photojournalism relies on an image that tells a story or documents people affected by an event or a situation.

The image should clearly make one point or convey a message. Good composition would greatly enhance the conveying of the story.

Open Theme – Images of people in varying locations, incidents, occasions or situations.

To comply with the spirit of a traditional '***photo journalism***' competition, the following points should be considered when capturing and submitting your image for this competition:

i) subjects or circumstances contained within the images image must not be staged or re-acted; and

ii) maintain the integrity of the captured image by not making any material changes;

iii) all individuals photographed should be treated with respect and dignity. Special considerations should be given t vulnerable subjects and compassion to victims of crime or tragedy; and

iv) comply with the editing criteria outlined below.

Model releases are not required for this competition.

Editing Criteria

Restricted Editing – The submitted image must be a true representation of the captured subject.

Only basic post-processing is permitted such as cropping, tone and colour adjustment. Selective adjustments or pixel modifications are not permitted such as elements cannot be added or removed; no dodging or burning; no gradient filter and no vignettes.

Post processing techniques **NOT** permitted are composite, HDR, stitching, using filters, applying textures, focus stacking and infrared.

IMPORTANT NOTE – For this competition, the Entrant must preserve the original JPG or RAW formatted files containing the metadata details.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '***wow***' factor.

SPECIAL NOTE – *Prior to approving the competition results, the Director of Competitions will commence a process to verify the quality and authenticity of the submitted image. This process will include having all potential winners with the highest scores to forward their original files (RAW or JPG) within a set period of time. For this process, various techniques will be used to ensure the competition editing criteria is being adhered to.*

Images will be "***deemed unsuitable***" and will not be included in the final competition results report – if:

i) no original image is received by the Director of Competitions within a set period of time; and

ii) the image does not meet the conditions for either the scope of the competition or editing criteria for this competition.

1. **COPS NOTE:** While COPS will not require an examination of the original untouched image for regular club evaluations, as outlined in the CAPA definition. The original untouched image will be required by COPS prior to submitting an image to CAPA for the Photojournalism competition, if we decide to enter.

Fine Art photography is a term that you hear more and more every day. It is not, in itself, a distinct genre of photographic subject matter, but more about the way the photographic images are finished (post-processed) and presented (typically in print form, but in digital form as well).

When people talk about fine art photography, they tend to be talking about a style of photography and post-processing. In this context, it's usually art that was created for art's sake - an image that was designed from the start to be primarily enjoyed for its beauty rather than its subject matter.

SPECIAL NOTE REGARDING CAPA FINE ART PHOTOGRAPHY COMPETITIONS

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Fine Art Photography for Competition, portions of which are included as appropriate below: (any grammatical or spelling errors are CAPA's).

Scope of Competition

Fine art photography has no universally agreed upon meaning or definition. However, fine art photography does go beyond just capturing an image and cropping. Therefore, an image must not be submitted into this competition if it would have qualified for a CAPA competition with a Restricted Editing Criteria such as: Nature, Photo Journalism or Wildlife.

The goal of fine art photography is to create a fine art image is to capture subjects and use techniques as vehicles for the purpose of conveying a strong message, idea, vision and/or emotion.

The entrant may need to make the viewer think about what they are looking at and consider a different viewpoint than their own perhaps.

The skills in presenting their thoughts are also important. You cannot grab a viewer's interest with a poorly executed image. This type of image is just distracting and will not keep the viewer in front of it. Unless the technical part of the work reflects the quality of the abstract thought of the work, it may not be considered fine art.

According to Ansel Adams **"Art implies control of reality, for reality itself possesses no sense of the aesthetics. Photography becomes art when certain controls are applied."**

Open Theme – image can be: abstract, landscape, low light, macro, nature, portrait, still-life, street, wildlife, etc…

Editing Criteria

Open Editing – All in-camera, on-camera and post-processing techniques are permitted. This includes combining multiple images and elements in a final image. However, all components of the final image must have been photographed by the Entrant.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

1. Image title should compliment or contribute to the vision or message being presented in the image

2. Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and 'wow' factor.

1.1.5. STILL LIFE PHOTOGRAPHY

A still life is a work of art depicting mostly inanimate subject matter – typically commonplace objects which may be natural (food, flowers, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewellery, coins, pipes, tools, etc.) in an artificial or contrived setting.

Originating in ancient times, and popular in Western art since the 17th century, still life images give the artist more leeway in the arrangement of the design elements within the composition than do other image themes such as nature, documentary, architectural, etc.

While it is the photograph that will ultimately be judged, making still life images gives rise to the artistry involved in creating the subject: flower arrangements, spatial relationships between objects, and creative lighting effects such as light painting, dark field, and so forth. Attention to detail is key to a successful still life photograph.

Some considerations for creating still life images:

- Attention is generally focused on a simple arrangement, well-balanced and direct, with lighting to suit the subject and intent.

- Is there an emotional element that needs to be captured – humour, pathos, sensuality, tragedy? Is the message there, has good technique been used to capture it, or is it simply a gimmick?

- Is the intent to replicate an old-fashioned style, or is it a fresh approach to an old subject? And does it work?

- Aside from the artistry, the technical elements (exposure, depth of field, focal point, sharpness) must still be present.

The following sections describe the regular monthly categories.

1.2.1. LANDSCAPE PHOTOGRAPHY

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Landscape Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope of Competition

Landscape. For the purposes of this competition, landscape images will include:

– **environmental** (pure natural scene with no human influence),

– **urban** (city scene with human activity), **rural** (little or no humans visible), and

– **seascape** (beach, seashore, bodies of water).

Most landscape images frequently include sky and often incorporates weather conditions.

Human, animal and object can be included in the image to reflect the magnitude of the structures. However, the predominant elements of the image must be landscape.

The purpose of this competition is to record a truthful representation of reality.

Editing Criteria

Open Editing – *All in-camera, on-camera and post-processing techniques are permitted. However, all components of the images must have been created or captured by the entrant.*

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and '**wow**' factor.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Nature Photography, which is included, in its entirety, below: (any grammatical or spelling errors are CAPA's)

Scope

… CAPA has adopted the Nature Photography definition established on January 1, 2015 by: **Fédération Internationale de l'Art Photographique** (FIAP); the **Photographic Society of America** (PSA) and **The Royal Photographic Society** (RPS). The key points of this definition are summarized below:

***Nature Photography** is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology. The image can include landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.*

Scientific bands, scientific tags or radio collars on wild animals are permissible.

*Human elements shall **NOT** be present, **EXCEPT** where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves.*

Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

CAPA Special Note – To promote responsible photographing of species, entrants:

- must not do anything to injure or distress any animals or destroy their habitat in an attempt to secure an image
- must maintain an appropriate distance from an active nest, and in most cases, avoid them entirely
- baiting of wildlife should be avoided as it may have long-term impacts
- don't stress out wildlife by getting too close
- should learn about the species' behaviour and the ecology of the area
- use appropriate lenses and techniques that minimize stress
- should be a naturalist as well as a nature photographer

- should be especially careful and respectful when photographing '***species-at-risk***' and threatened species
- consider avoiding the photography of '***species-at-risk***'

The Canadian federal **Species At Risk Act – Schedule 1** provides a listing of '**species-at-risk**.' The Act also outlines that it an offence to kill, harm or harass a '***species-at-risk***.' A good reference webpage is the **Audubon's Guide To Ethical Bird Photography**.

SPECIAL AWARD: A separate **CAPA Botany Certificate** will be awarded to the single botany image which receives the highest combined scores from the three judges. Botany includes images that portray uncultivated plant life such as trees, flowering and non-flowering plants, ferns, algae, fungi, etc… in their natural habitat. Images of domestic plants, artificially produced hybrid plants, flowers arrangements, etc… are ineligible.

Editing Criteria

Restricted – No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the image without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning.

Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

The story telling value of an image must be weighed more than the pictorial quality while maintaining high technical quality.

1.2.3. PEOPLE & PETS PHOTOGRAPHY

The CAPA provides a specific definition of Portrait Photography, to the exclusion of many other types of "people" photography, such as Glamour Photography, Environmental Portraiture, and the like. As such, for our purposes, this theme has been broadened to include all types of "people" photography, in which the predominant subject is a person or a group of people; this goes beyond CAPA's definition of Portrait Photography.

As well, after analysis of images submitted in the Open last year, this theme has been further expanded to include the photography of pets (or domesticated/captive animal). As such, this would include images of domesticated or captive animals where the animal or group of animals is the predominant subject, and the image captures expressions, gestures, emotions, actions, and so forth of the animal or animals.

Portrait Photography: CAPA holds annual Portrait competitions amongst its affiliated clubs. Typically, we have not entered this particular competition. However, should we decide to enter in the future, photographers will have to adhere to this definition of Portrait Photography when considering submissions for the competition.

Per the *CAPA Competitions Guide 2016-2017* and the *CAPA Members' Handbook V3 2015*:

"**Definition:** A portrait is a photograph that displays the expression, personality, and mood of the subject, and is exclusively of humans.

"**Specifications:** The maker may alter images electronically or otherwise. Computer generated graphics and artwork created by the maker of the image may be incorporated, so long as the photographic content is predominating. Digital black or white frames are permitted but not required.

"An image previously receiving an Award or HM in a CAPA Competition is NOT eligible for entry.

"By virtue of submitting an entry, the entrant certifies the work as his/her own and permits CAPA to reproduce all or part of the entered image free of charge for publication in any CAPA publications, CAPA website, DVD of competition winning images and our CAPA magazine. The CAPA competition assumes no liability for any misuse of copyright.

"Winning photographers in Portrait Competition will be asked to provide a release signed by the subject or subject's parent or guardian if the subject is 16 or under."

Glamour Photography: This differs from pure Portrait Photography in that the make-up, hair styling, and wardrobe play as important a part in the composition as the subject does. While there is still an emphasis on the subject, there is equal emphasis on how they look and what they are wearing – flowing dresses or robes,

highly stylized make-up or hair treatments, and so forth, all form part of the overall composition.

Environmental Portraits: In some cases, the subject's environment plays an important role in who they are, and what the do – their vocation or avocation. As such, elements of the background come into play as key aspects of the composition, in addition to the subject themselves.

Other types of people photography can include candid street photography, cosplay (costume role-play) photography, and even some types of action or event photography: as long as the main subject of a photograph is a person or a small group of people, that photograph could be considered suitable for inclusion in the People theme.

Members are encouraged to make every effort to place their images in either the Monthly Challenge or one of the themes defined above.

However, there will be instances (few, we hope) where an image just does not fit into one of the defined themes.

So, we've included this Open theme as a catch-all for those images.

As there is no definition as to what types of images fall into the Open theme, guidance and considerations can not be provided. However, over time, as our process and theme definitions mature, these Open images may give rise to broader or more inclusive definitions in our existing themes, or to the addition of new themes.

And remember, when in doubt as to what theme your image may fall into, please do not hesitate to contact the Director of Evaluations for guidance.

SPECIAL NOTE REGARDING THE CAPA OPEN PHOTOGRAPHY COMPETITION

CAPA holds an annual Open Competition, usually in the spring of the year. By definition of "Open", virtually any photograph that has been evaluated during the year up to the entry deadline (March 31, 2018) can be considered for entry into this competition.

COPS, as a member club of The Canadian Association of Photographic Art (CAPA), adopts CAPA's definition of Open Photography, which is included, in its entirety, below: (any spelling or grammatical errors are CAPA's)

Scope of Competition

Open Theme – can include: abstract, landscape, low light, macro, nature, portrait, still-life, wildlife etc…

Editing Criteria

Open Editing – All different in-camera, on-camera and post-processing techniques can be used. This includes combining multiple images and elements in a final image. However, all competition of the final images must have been taken by the Entrant.

Submitted image **MUST NOT** contain any watermarks, name of the image or name of the photographer.

Single digital mat is permitted but is not required. Colour selection of the mat is left up to the Entrant.

Colour or black & white or monochrome images are permitted.

Judging Criteria

Judges will award their scoring based on key elements such as: composition, technique and subject matter. However, the judges will have a strong emphasis on the creative message, quality of execution, innovation, and 'wow' factor.

2. EVALUATION PROCEDURE

Each entry will be evaluated out of 30 points by each judge and the scores will be averaged. A panel of three judges will carry out the evaluation of all images as follows:

- Ideally, there will be one Guest Judge (preferably an Artist, Art Educator, Designer or Professional Photographer) and two COPS Member Judges who have some experience and/or training in judging.
- Generally, judges will follow the "Guidelines for Judges" outlined below.
- Image titles and photographer's level will not be given prior to judging as to not influence the scoring.
- COPS Member Judges will abstain from judging their own photographs, in which case the image score will be based on the average score from 2 judges.
- A constructive critique will be requested and is supplied, usually, from the 'guest' judge.
- Entries will be judged and evaluated prior to the COPS evaluation meeting night using Visual Pursuits website judging on each judges' own computer.
- Entries will then be displayed and critiqued on the COPS Evaluation meeting night with scores and credits announced as applicable.
- All entries will remain anonymous, except those photographs receiving an Honourable Mention or Award of Merit.
- The Evaluation Director is responsible to disallow any image that could be deemed derogatory or obscene.

2.1. GUIDELINES FOR JUDGES

Our judging system uses three judges usually scoring from 15 to 30 points each. Scores will be averaged and if the image being judged belongs to the judge, that judge will not score his or her own image. This system provides a wide scope for honest and accurate evaluation of each photo.

10 - 14	Poor, with serious faults (not normally used)
15 - 17	Fair, possibly minor faults
18 – 20	Average
21 – 23	Good
24 - 26	Excellent
27 - 30	Exceptional, outstanding

The point system is considered along with the following basic guide:

1. **Technical Quality**
   - Is the image sharp? If not, is it intentionally soft **AND** successful?
   - Is it too light, too dark or just right?
   - Is it free of scratches, dust spots, stains, lens flare, etc.
   - Does it have neutral colours or a strange colour cast?
2. **Composition**
   - Is the image aligned correctly or is it crooked?
   - Is the arrangement of the visual elements effective?
   - Is there a strong centre of interest or pattern/design?
   - Is the lighting dramatic, delicate or moody **AND** successful?
3. **Emotional Appeal**
   - Does it grab and keep your attention?
   - Does it excite your imagination or show the subject in a new and creative manner?

3. MONTHLY AWARDS

Entries will receive an Honourable Mention for a score of 21 to 23 points.

Entries with a score of 24 points or more will be given an Award of Merit.

All photographs receiving a monthly award will be posted in the COPS website gallery and will be eligible for the year-end competition.

4. ANNUAL AWARDS

All monthly Awards of Merit and Honourable Mention photos will be eligible to enter the annual Year End Competition, to be conducted prior to the Annual Awards Night. All awards and certificates for this year-end competition will be presented at the Annual Awards Night.

END OF DOCUMENT